

MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington, D.C., May 21 and 22, 1951.

The sixth meeting of the Commission of Fine Arts, during the fiscal year 1951, was held in its Office in the Interior Department Building on Monday, May 21, and Tuesday, May 22, 1951. The following members were present:

Mr. Finley, Chairman
Mr. Neild,
Prof. Hudnut,
Mr. Biddle,
Mr. Peets,
Mr. deWeldon

Also, H.P. Caemmerer, Secretary and Administrative Officer.

Prof. Belluschi was unavoidably absent at the meeting on Monday.

The meeting was called to order at 9:30 a.m.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the Meeting of the Commission of Fine Arts, held on March 19 and 20, 1951, were approved.

2. PARKING LOT FOR THE AMERICAN NATIONAL RED CROSS: The Secretary submitted a revised design received from the architects, Justement, Elam and Darby, for a small parking lot on the grounds of the American National Red Cross along D Street.

Mr. Peets inspected the design, and upon his recommendation the Commission approved it (Exhibit A).

3. DESIGN FOR FIRE ENGINE HOUSE: Mr. Merrel A. Coe, Municipal Architect, submitted a design for a Fire Engine House, saying, "We propose to build two like this in different sections of the city, -- one at 49th Street and Central Avenue, and the other on Irving Street, near 24th, N.E."

Mr. Peets asked, "Are the sites similar, topographically?".

Mr. Coe replied, "No, one is a corner site and the other is an interior plot. The one that is pictured here is the corner one. This is Central Avenue and 49th Street, N.E. They arranged the property so that we could get a drive-way through the house. We are trying to do that now in most of our other fire engine houses. They have to back in the apparatus usually; on this plan we have worked it up so they can have access from two sides of the property, and that saves a lot of time, driving in the equipment instead of backing in. Most of the buildings in the locality are residences or two-family flats."

Mr. Neild recommended continuity in the window treatment. Prof. Hudnut suggested the use of gray brick so as to harmonize with the proposed limestone.

Mr. Coe said, "It is almost mandatory that we use our own brick, here in Washington, which is red. The District Government makes its own brick, and it is a very good brick. Instead of using the white trim, I could use the coloring in the architectural concrete, which would harmonize. We have been using a reddish aggregate in the architectural concrete in some schools that gives us less contrast than limestone." Mr. Peets remarked that he had seen it in schools in Anacostia and it has a pretty effect.

Mr. Peets suggested that Prof. Hudnut comment on the "sloping fin" over the door. Prof. Hudnut said, "That is a metallic door, naturally. That is a form that would be much more suitable for a metal structure than stone. I do not know whether it should be considered bad on a building like this."

Mr. Peets remarked, "I am afraid in a few years from now it is going to be a little tired and that we will be somewhat embarrassed by the number of hoods we have supported by brackets."

Mr. Biddle asked if there is any need for the side support. Prof. Hudnut replied, "It is not really a support, it is a frame. There is really no need of it." Mr. Peets said the supports are not really structural; they look like brackets but are not.

Mr. Coe said he thought the supports would relieve the monotony of the three unattractive doors but the supports could be omitted. The Commission recommended that the design be restudied.

4. SEATON ELEMENTARY SCHOOL: Mr. Coe presented a design for this school, to be built on Second Street, between H and I Streets, N.W. A section of it is to be used by the Recreation Department and the Parent Teachers Association. It is to be built of red brick with colored architectural concrete.

Mr. Finley asked if those schools are air conditioned. Mr. Coe replied, "No. We use unit ventilators in the class rooms but there is no cooling. Fresh air is brought in through intakes. The ceiling on the second or top floor is insulated. Fiberglass or other glass-type insulating material is used on the roof."

Prof. Hudnut remarked that "the very busy part at the left is very inconsistent with the scale or the character of the rest." Mr. Coe said, "That is a lobby for the auditorium. There is a projection over the entrance. Certain windows are missing at the place where there is an emergency exit from the auditorium. Prof. Hudnut said, "The design indicates a very busy section and a very plain section. They ought to be brought into harmony; either all one or all the other."

Mr. Neild called attention to the openings, saying, "These three openings are not indicated on the plan at all. I think they could be simplified. There are two sets of doorways that compete and do not explain each other." Prof. Hudnut asked, "Would it be possible to have one lobby for the two?" Mr. Coe replied, "No. Our codes practically require that we have the bottom stairways open directly to the outside. We don't have enough space to route the people through the lobby and our code requirements on that point are rather rigid."

The Commission recommended further study of the design, and recommended that a revised design, embodying criticisms, be submitted.

5. OVERPASSES, NEW YORK AVENUE, EXTENDED: Mr. J.N. Robertson, Director of Highways, of the District of Columbia, submitted a design for an Overpass over the Pennsylvania Railroad and over South Dakota Avenue, N.E. on New York Avenue extended. Accompanying Mr. Robertson were his assistants Mr. Harrison and Mr. Brinckley; Mr. Houser and Mr. Sawyer of the Bridge Department; and Messrs. Mills and Petticord, consulting architects. Mr. Robertson submitted a letter as follows:

May 21, 1951.

"I am forwarding herewith two renderings of the structures to be constructed in line of New York Avenue Extended in the vicinity of South Dakota Avenue and the Pennsylvania Railroad tracks in the northeast area of Washington. We are also sending drawings showing an elevation of each bridge together with a cross-section of the railing in the vicinity of the high tension wires of the Pennsylvania Railroad.

These two structures are to be of reinforced concrete construction with a dab of stone masonry work in the vicinity of the abutments. The bridge is to provide for four lanes of traffic, a four foot median strip and two six-foot sidewalks."

Mr. Petticord explained the drawings after pointing out the location of these projects. He said, "The location of the New York Avenue Overpass and that of the South Dakota Avenue Underpass are relatively close together. Therefore, we have been trying to keep the same feeling of design in both bridges. We have employed the use of barrel arches to give a more pleasing effect than straight horizontal lines which we thought would be rather harsh. We had a major problem at the Overpass for the Pennsylvania Railroad, requiring protection from the high tension wires. Normally, the railroad would just come out with a horizontal steel plate and a slanting vertical plate. We tried to do away with that and tried to incorporate the protection of the people from the high tension wires by introducing a curved barrel-type railing of stainless steel tubing. The next problem was lighting. The lighting standards are incorporated as part of the design, curving with the shape of the rail. The Overpass at the railroad is 536 feet long with a clearance of 26 feet above the track. The center span is

about 70 feet. We have tried to use a combination of concrete, stone, and stainless steel to reduce the maintenance problem to the minimum possible. There should be very little maintenance. We hope we can use white Portland cement to create a striking contrast between the stone, cement, and steel. If there are any questions, I would be very happy to try to answer them."

Mr. Robertson said he would like to add a few words. "This is located out in the industrial section, although the National Arboretum is nearby. The industrial property is between New York Avenue and the National Arboretum. We have talked with officials of the National Park Service and of the Bureau of Public Roads who are constructing the Baltimore - Washington Freeway, and these bridges will be in keeping with that project."

A discussion followed. Prof. Hudnut criticized the perspective, and called attention to the lack of rhythm and proportion in the span. Instead of an industrial area as mentioned by Mr. Robertson, that was indicated in the design as a park. Mr. Robertson said, "There is a strip about 250 feet wide that is industrial leading to the Arboretum. There is landscaping in the foreground. In the background is the reform school for boys and it will be a park some day."

Mr. Sawyer called attention to spans for future tracks. "The reason this span is here (indicating) is that this is a 1,2,3 slope all the way up. I believe Mr. Petticord suggested we leave that span open. It was too much of an abutment for the structure itself. This (indicating) is a surface roadway and this (indicating) is a 1,2,3, slope. Some discussion followed as to the use of a beam or arch form."

Thereupon, Prof. Hudnut said, "I move we approve the bridge." Mr. Neild seconded the motion. A report was sent to Mr. Robertson accordingly. (Exhibit B).

6. EAST CAPITOL STREET BRIDGE: Mr. John N. Robertson, Director of Highways, District of Columbia, submitted a model and drawings for this bridge with a

letter as follows:

May 21, 1951.

"There is submitted for your consideration plan drawings and architectural drawings of the proposed East Capitol Street Bridge facility over the Anacostia River.

The total length of this project is approximately one and three eighths miles from 19th Street on the west to Burns Street on the east and consists of a bridge and a depressed section with traffic interchanges at important intersections. The estimated cost is within the \$12,000,000 authorized by Congress of the United States in H.R.7341.

The District of Columbia has retained the firm of J.E.Greiner Company of Baltimore as consultants in the development of the geometric, structural and architectural plans for this project.

The design herewith presented has been reviewed and approved in principle by the District of Columbia Department of Highways, the Board of Commissioners of the District of Columbia, and the National Capital Park and Planning Commission, subject to further study of ramp roadway connections in the vicinity of the Armory and at Minnesota Avenue.

The consideration and subsequent approval of the Commission of Fine Arts is respectfully requested."

Mr. Robertson then introduced Mr. McCord of the J.E.Greiner Company to explain the drawings. Mr. McCord said:

"I will call your attention first to the map and then to the model. The project lies in the line of East Capitol Street commencing at Burns Street which is a street just to the east of Minnesota Avenue, and carries on in the line of East Capitol Street across Minnesota Avenue, underneath the railroad across the Anacostia River and Kingman Lake and into East Capitol Street on the west side of the River. That generally is the location of the project.

The bridge is of deck plate girder construction, six lanes, divided by a four-foot median and sidewalks, The spans are 120 feet center to center and the minimum under clearance, which has not been approved, is 26 feet above the mean water level in the River. Two spans over Kingman Lake are provided to provide a clearance sufficient to allow motorboats or similar craft to get underneath the bridge. We have built an abutment at this point (indicating) in Kingman Lake and carried the facility through to the west on a filled causeway. The reason which led us to the construction of this causeway was one of cost. We also think that it presents a logical and pleasing appearance to the structure. At the west bank of Kingman Lake the roadways separate, one at the left leading into Independence Avenue and the one to the right into Constitution Avenue. There is also a plaza at the west bank of Kingman Lake around which is a roadway connecting with East Capitol Street. At the left of the plaza looking west is the

National Guard Armory and at the right are numerous temporary war buildings at a site considered for a stadium".

Thereupon, Mr. Hough, of the firm of Harbeson, Hough, Livingston, and Larson, Consulting Architects, explained architectural features of the design. Mr. Hough said:

"We felt that basically the structure should be a simple one with no particular embellishments or pylons on any strong architectural features. We felt that one who approaches the city would pass over the River and would also have before him the thought that the United States Capitol was the main object of his interest. And particularly since the visits to this site impressed us that this end of the Mall offers a very impressive sight. We know from the plans of the National Capital Park and Planning Commission that a great development is contemplated for East Capitol Street.

We have accepted a very simple steel girder span with the concrete treatment of the hand rail and metal top resting on concrete. If this bridge is extended and continues to approach the level of the water, as you see, we do get into trouble with this type of bent where the bents get shorter and shorter.

I have asked the engineers to study something along this direction which would lend itself to the varying heights that one has to get on a project of this sort. Our engineers tell us that it is perfectly possible that the steel work, the girder, would run along uninterrupted. We felt it would make a cleaner structure, if that is possible. The consideration of that matter is dependent, of course, upon the ultimate length of the structure.

If this proves to be more economical, it won't be so bad, but as the shore line is changed, we felt a design of that sort would be simpler and more appropriate.

They were the two considerations we had in mind primarily: one was the preservation of that site at the end of the Mall; and secondly, treating the structure as a very simple inconspicuous one which would fit the situation rather than something that is more ponderous and more assertive than that. We believe for the location the treatment is appropriate. There will be some light standards which will have to be studied.

I don't know that I can add to that except that there was in our opinion some advantage, if possible -- and I think the National Capital Park and Planning Commission would like to have it -- would be to get some circulation under the Bridge at this end. If the shore is extended, the two sides of the park, in that case, could be connected. As it is now, they are chopped in half.

Of course, the more structure, the more cost up to a certain point. If it were one or two spans longer this scheme could not be done."

The scheme for the bent pier and the twin pier were then considered. Mr. Hough said the twin pier scheme was designed only a few days ago and had not been acted on by the District Commissioners.

Mr. Neild said, "I think the second scheme is much more preferable."

Prof. Hudnut said, "I think it is infinitely better on a structure of this scale. The other is all right for a small bridge, but it doesn't have the power that this has."

Mr. Feets said, "On a comparative basis, I would prefer it too. However, I don't remember having seen a bridge built on two piers in that fashion --- standing entirely separate. What I mean is, I feel the lack of a proportion between the two piers as a rational basis for their spacing or dimension. This is an ethereal comment I am making."

Mr. Hough remarked, "This being a six lane bridge, there really is an expansion girder down the middle. It is actually two bridges right together. To all intents and purposes it is really two bridges alongside each other. That is what led to this two-pier scheme. The superstructure itself is built in two halves.

The twin-pier scheme was thereupon agreed to by the Commission in preference to the other.

Prof. Hudnut offered a comment saying, "I should think it would be extremely unfortunate to have half fill and half bridge. I believe we should carry the structure all the way over. This part here (indicating) not only spoils the bridge but it also spoils the lake. If it is possible, the causeway should be eliminated and the bridge be made continuous." The Commission concurred in this.

Mr. McCord remarked, "Although this is new and has not been studied, so I cannot commit ourselves on it, if this shore line is built out the bridge can be continuous. It will meet your objections."

Accordingly, the Commission approved the scheme for twin-piers and recommended that the causeway be omitted. (Exhibit C).

7. MURAL PAINTING FOR THE GENERAL ACCOUNTING OFFICE: Mr. C. David Persina, Chief of the Division of Design, Public Buildings Administration, General Services, requested the advice of the Commission concerning two mural paintings for the General Accounting Office at 5th and G Streets, N.W.

- (a) A mural painting for the private office of the Comptroller General, measuring 7'5" x 10'6"; artists: Karoly and Szanto of New York; alternate, John Allan Maxwell of New York. The office measures 19 x 14 feet.
- (b) A mural painting for the Conference Room which measures 19' x 24'6"; the painting is to measure 7'5" x 15'. Artist: Mitchell Jamieson, Washington, D.C.; Barry Faulkner, New York, alternate.

The Commission raised the question as to whether or not it is appropriate to place a mural painting in the Office of the Comptroller General since it would require all future Comptroller Generals "to live with it."

Mr. Persina replied, "We have in mind painting that on canvas and it could be removed at any time. It is not anything that by any stretch of the imagination

would be necessarily kept there permanently. It could be removed in the event that some Comptroller General might enter the Service and desire to have something else."

Mr. Biddle said the type of mural should be considered, and Mr. Persina was asked if the Comptroller General had indicated what he would like to have. Mr. Persina replied, "He said he would like to see or have us consider using subject matter which is particularly related to the country, from Virginia state line south. It would depict the early settlers in connection with the Lost Colony; perhaps the first flight in aviation at Kitty Hawk. The other suggestion for the Conference Room was to have a group of all the interesting architectural subjects in Washington -- that is, the Federal buildings, perhaps."

Mr. Biddle asked if there is space elsewhere for a mural painting. Mr. Persina replied, "We had contemplated some in the entrance lobby on G Street, but for lack of funds that has been abandoned."

Mr. Peets suggested, "Is it not possible to make a nice big framed painting or something of the sort that would satisfy the Comptroller General?" Mr. Persina replied, "It could be, perhaps." To Mr. Peets' comment that "It is quite a chore to take off a large canvas," Mr. Persina replied, "It is simple enough; it is applied with a coating of white lead and it is easily removed."

There followed a discussion as to the painters recommended. Mr. Biddle said he did not know Karoly and Szanto; he considered Jamieson "a very adequate academic painter. As for Barry Faulkner, he has done work for the Government heretofore. I should like to suggest an artist or two from our suggested list of painters." Thereupon, Mr. Persina was asked to submit photographs of executed work by the artists he mentioned.

Also, it was decided to visit the General Accounting Office Building during the afternoon. This was done, and the sites suggested for the two paintings inspected. It was noted that the rooms are paneled to the ceiling with bleached walnut; they are to be finished by July 1st, excepting the paintings, which

can be put in later.

Mr. Biddle recommended strongly that mural paintings be placed in the lobby of the buildings; "It would give infinitely greater scope and could be seen by a greater number of people." After inspection of the building, Mr. Biddle submitted the following memorandum on the subject:

The members of the Commission of Fine Arts visited the new General Accounting Office Building at Fifth and G Streets, N.W., on May 21st, and studied the spaces allotted for mural panels in the Office of the Comptroller General and in the Conference Room. They were impressed by the dignity and importance of the building.

They unanimously recommended that further study be made of the possibility of decorating with ceramic murals the four spaces in the main lobby of the building originally allocated for mural decoration, either in addition to the spaces presently allocated for decorations or in substitution for one or both. Their reasons for such recommendations are:

(1) Due to the importance and size of the building it is felt that decorations in the main lobby, which will be constantly seen by the general public, as well as by the 10,000 employees of the building, offer not only as to location but also as to thematic interpretation a far greater opportunity for outstanding and monumental decorations; and that it would seem a pity to neglect the spaces originally planned with this intention.

(2) The above spaces should be decorated with some non-destructible material which cannot be injured by the huge crowds constantly passing in close proximity. This would seem to call for ceramic or mosaic murals. It is suggested that monochrome or low-keyed ceramic murals, in harmony with the color of the marble facing of the main lobby, with some such general theme for the four spaces as the four seasons, or the four elements, would offer a beautiful and dignified solution for such decoration. The additional cost would be slight.

(3) There have been few attempts in America to make use of the classic and beautiful medium of ceramics for murals; and it is felt that its use in the indicated spaces in this particular building, along these generally suggested lines, offer a unique opportunity for outstanding decoration.

Further consideration is to be given to the subject at the next meeting of the Commission.

8. WAR ART PROGRAM: Mr. deWeldon reported on the subject. He said that he finally saw General Smith of the Air Force and that he is very much interested in furthering the art program in the Air Force. Admiral Haviland will have a report ready for the Commission at the next meeting. General Ward is in charge of the

history project and they will try to have a combined program, which is in the sense of having a combined program for all the Armed Forces.

In the meantime, the paintings of the last war which are related to the Air Force and which were kept by the Army were turned over to the Air Force. "I had a meeting with the Public Information Officer of General Marshall, who is at the Defense level and he ordered the different branches to work out a program and report to him. They had such a meeting and the details will be slightly different in the different branches, but they have to have a combined overall program. The Marines have already started; they have combat artists in the field, and the Navy has one now. By program, I mean a program to revise combat art in the present war in Korea. Also, to take care of the paintings made in World War II. They are confined by the Budget to using artists that are already in the Service. The Department of Defense proposes to submit a report on the subject to the Commission of Fine Arts, and the Commission will report to the President. I expect to have further information on the subject at the next meeting of the Commission."

9. SUBMISSIONS UNDER THE SHIPSTEAD-LUCE ACT: The Commission considered the following submissions received from the Director of Inspection, consisting of designs for projects within the area prescribed by the Shipstead-Luce Act:

- (a) Application No. 1407, February 15, 1951 - Residence of Gustave Ring, 2432 Massachusetts Avenue, N.W. The Secretary reported that the architect members of the Commission had disapproved a revised design for the Massachusetts Avenue facade, submitted by the architect, F. Wallace Dixon. It was pointed out that in the original design there were 20 foot spindly columns measuring in thickness $8\frac{1}{2}"$ x $12\frac{1}{2}"$. There were also objections to a horizontal treatment of wooden slabs.

Under date of April 5, 1951, Mr. Dixon submitted a revised design, substituting light face brick for the wood horizontals but in which he had increased to columns only $9" \times 13"$. In the meantime, the Commission agreed to let the owner proceed with construction work on the rest of the building, since the side facing Rock Creek Parkway was considered to be satisfactory. This design was disapproved.

In view of delay which unavoidably occurred in having a meeting of the Commission, and the fact that building operations on the grounds

were coming to a point that construction work on the Massachusetts Avenue facade could not be further delayed, Mr. Ring took up the matter with the Commissioners of the District of Columbia, through his attorney, and they ruled that in their opinion a reasonable compliance with the Shipstead-Luce Act had been met, and granted the issuance of a permit with the proviso that the columns would be increased to 10" x 14" in thickness and the submission of plans accordingly. (Exhibit D).

The Commission considered the matter, and decided to approve the plans with the understanding that the columns would be increased to 11" x 14" in thickness. A report was sent to the Director of Inspection accordingly.

- (b) Residences: 7015, 7023, 7031 Sixteenth Street; 7024 -7032 Alaska Avenue, N.W. (Application No. 1420, dated May 16, 1951). The Director of Inspection submitted designs for these residences. They ~~were~~ inspected by the Commission and approved. The Director of Inspection was notified accordingly.
- (c) Change in design of Apartment 3636 Sixteenth Street, N.W. (Application No 1421, dated May 21, 1951). Changes in the design of the Apartment, facing Rock Creek Park, were recommended, so as to meet changed conditions in grades, by providing additional windows, doors, terrace, etc. The Commission inspected the design and approved it. The Director of Inspection was notified accordingly.

10. SUBMISSION UNDER THE "OLD GEORGETOWN ACT": The Commission considered a

revised design submitted by the Director of Inspection of the District of Columbia (O.G. No. 114, dated April 16, 1951) for an advertising sign on a Safeway Store at 1901 Wisconsin Avenue, N.W. The Commission noted the size of the sign had been reduced, but considered the lettering bad and the sign unsatisfactory. The Commission concurred in the criticism by Prof. Hudnut that such a sign is inappropriate for a location adjacent to a residential area. He said, "The purpose of the law is to keep the community in the atmosphere of Georgetown. Any sign like that would be out of place regardless of the type of letters."

Chairman Finley remarked, "Georgetown is at present full of signs. I don't know whether we could rescue the business area. Perhaps if we could do so, eventually we could offer some incentive to people to improve their store fronts.

We might offer to give a medal from the Commission of Fine Arts once a year to whoever has done the best piece of work. Do you think it is a good idea? We must do something to try to rescue the business section of Georgetown."

Mr. Peets commented by saying, "That means having a standard or a guiding idea to apply to the entire length of the business streets. We have to be prepared for the fact that buildings are going to be torn down and new buildings are going to be built. I believe we should look forward to what we want to see in the streets as a whole fifty years from now. I don't think any of us would have the idea that we are aiming to accomplish in fifty years a change back to 1760 or 1790. It isn't that. It is just that you are trying to get something that will in itself be decent and not fight with the truly historical part of the fine old streets of Georgetown. It has to grow and can grow in such a way as to be harmonious with the old town and with our objectives and yet not be colonial. Number 1 should be a rule which would keep anybody from thinking about such a thing as that. That is just the very essence of the thing we don't want."

Prof. Hudnut said, "I suggest, Mr. Chairman, that we ask for a statement along that line to be published for the information of the people in Georgetown so our policy will be clear."

Chairman Finley said, "We are not trying to create streets such as in Williamsburg, but we should like to have a style that is not offensive as regards the rest of Georgetown. Do you think it would be worthwhile in order to give people something to aim at, to perhaps ask our advisory architects on Georgetown to work out a plan for a rendering of how they think M Street and Wisconsin Avenue should develop?"

Mr. Peets replied, "I should think it should be done cooperatively in order to avoid the possibility of embarrassment. I have always thought that we should

have a booklet or a statement that we intended to get support of the people so they would understand what was going on. Some of the most important things can be done voluntarily. For instance, the matter of painting buildings; we have no control over that, even the Building Inspector does not require a permit to paint a building, but that should be part of the ideal of the town, some coherence in that respect.

I think there is something in that law that might be critized from our point of view; namely, that the law seeks its justification and its legal basis in the preservation of the historical style, the style of the period that existed in Georgetown one hundred and fifty or so years ago. As a matter of fact, all towns have many types of good buildings. That very variety gives an effect of life in the town and records its evolution. I would be just as anxious to see good examples of 1850 as of 1800. I am afraid that point is not well understood. Just because there are large window panes, just to cut them up. There is a kind of late colonial that must be kept in mind."

Thereupon, the Commission ^{disapproved} ~~disapplication~~ for the sign. Also, the Commission asked that Mr. Peets prepare a statement on the subject that was discussed with a view to informing the public.

11. BRUMIDI MEMORIAL: The following communication was received from Mr. Harry T. Thompson, Associate Director of the Office of National Capital Parks, National Park Service, Department of the Interior:

United States Department of Interior
National Park Service
National Capital Parks

Washington, D.C.
May 18, 1951.

MEMORANDUM TO: Mr. H.P. Caemmerer,
Secretary, Commission of Fine Arts,
FROM: Mr. Harry T. Thompson,
Associate Superintendent, NCP,
SUBJECT: Brumidi Memorial Tablet,
Attached is the design of the Brumidi Memorial Tablet prepared and submitted by the Federal Prison Industries Inc., of the United States Department of Justice, who will cast the tablet in bronze.

The drawing as presented is not satisfactory to this Office.

The irregularity in the drawing of the letters should be corrected, and the spacing of words in many places is bad. The quotation should have quotation marks, and we believe the style of letter for the quotation should be in italics.

The Commission may have other suggestions which we would be glad to have.

/s/ Harry T. Thompson
Associate Superintendent

The inscription read as follows:

IN MEMORY OF
CONSTANTINO BRUMIDI
Born: July 26, 1805 Died: February 19, 1880

An Italian Immigrant and Fresco Artist who spent 25 years decorating the Interior of the United States Capitol. His masterpiece is the 4,664 square feet of concave fresco over the eye of the Capitol Dome.

My One Ambition and my daily prayer is that I may live long enough to make beautiful the capitol of the one country on earth in which there is liberty.

Brumidi, 1855

The Commission inspected the design, and considered it to be crude and very unsatisfactory. The irregular spacing of the letters and the bad lettering were quite evident. The Commission disapproved the design.

The Commission felt also some improvement could be made in the wording of the plaque. The Commission suggested further that Hon. David Lynn, Architect of the Capitol, be consulted in connection with a new design. A report was sent to Mr. Thompson accordingly. (Exhibit E).

12. STATUE TO A LIVING PERSON: Under date of May 17, 1951, the following letter was received:

1805 9th Street, N.W.
Washington, D.C.
May 17, 1951

Fine Arts Commission,
Interior Department,
Washington, D.C.

Dear Sirs:

This letter is in reference to a question that has come up before my committee concerning the erection of a statue in tribute to Mr. J. Finley Wilson, Grand Exalted Ruler of the Improved Benevolent Protective Order of Elks of the World. The statue would be erected on private property. The question is whether this tribute would be proper since Mr. J. Finley Wilson is living.

Very truly yours,

/s/ Mrs. L. Lavinia Brown

The Secretary stated that this question of erecting a statue to a living person has come up several times, and the opinion of the Commission in this matter would be appreciated.

The Commission felt that it is not customary to erect statues to living persons, although it need not necessarily be prohibited. Mr. deWeldon suggested that the person to be commemorated should be consulted and his approval given before definite action is taken. A reply was sent to Mrs. Brown accordingly. (Exhibit F).

13. FRANCIS SCOTT KEY MEMORIAL: The Office of National Capital Parks submitted a revised design for a marker to be placed at the site of Francis Scott Key residence which was dismantled a few years ago in Georgetown. At the same time it was reported that the funds made available for the memorial have been withdrawn.

Mr. Peets considered the revised design to be satisfactory and upon his recommendation the Commission approved it for use at some future time if the opportunity presents itself. (Exhibit G). (To be sent later).

14. MONUMENT TO SIMON BOLIVAR: The Commission considered a site recommended for the statue of Simon Bolivar, by the Simon Bolivar Memorial Foundation, namely, the triangle on the south side of the Interior Department Building at 18th and C Streets, N.W. The Act of Congress on the subject reads as follows:

(Public Law 157 -- 81st Congress)
(Chapter 297 --- 1st Session)
H.J. Res. 240)

JOINT RESOLUTION

Authorizing the erection in the District of Columbia of a Statue of Simon Bolivar.

Resolved by the Senate and House of Representatives of the United States of America in the Congress assembled, That the Secretary of the Interior is hereby authorized and directed to grant authority to the Simon Bolivar Foundation, Washington, District of Columbia, to erect a bronze statue of the liberator, Simon Bolivar, the gift of the Government of Venezuela, including pedestal, on an appropriate site on grounds now owned by the United States in the District of Columbia: Provided, That the design of the statue, including pedestal, and the site chosen shall be approved by the National Commission of Fine Arts, and the United States shall be put to no expense in or by the erection of this statue and the the proper landscape treatment of the site, so as to provide a proper setting, including planting, walks, and curbs: Provided further, That unless the erection of this statue is begun within five years from and after the date of passage of this joint resolution, the authorization hereby granted is revoked.

Approved July 5, 1949.

In the afternoon, the Commission inspected a model for an equestrian statue of Simon Bolivar, by Mr. deWeldon, at his studio in North East Washington. The Commissioners were well pleased with the model and congratulated Mr. deWeldon on the excellence of his work. A report of approval was sent to the Simon Bolivar Memorial Foundation (of which the President of the United States is Chairman) accordingly. Exhibit H).

15. MEMORIAL TO MAHATMA GANDHI: A long distance telephone message from New York was received advising that because of bad flying conditions it was impossible for Mr. Singh to meet with the Commission and consider the question of location of the proposed memorial.

The Commission thought the project could receive attention at the next meeting of the Commission and that in the meantime Mr. Singh could come to Washington to inspect suggested locations.

16. FREER GALLERY OF ART: The Commission visited the Freer Gallery of Art and inspected several works of art submitted by the Director, Mr. A.G. Menley. They were impressed with the rare works of art and approved them. (Exhibit I).

17. GOVERNMENT AND ART: Chairman Finley reported that beginning at 10:00 a.m. tomorrow (Tuesday, May 22d) there will be a meeting of the Commission of Fine Arts with representatives of fully a dozen leading art associations of the country for a discussion of the subject of Government and Art. Lloyd Goodrich, of New York, is chairman of a committee on which a number of organizations are represented. The following associations are sending representatives:

American Association of Museums	National Academy of Design
American Federation of Arts	National Association of Women Artists
American Institute of Architects	National Institute of Arts and Letters
American Institute of Decorators	National Society of Mural Painters
Artists Equity Association	Sculptors Guild, Inc.
Association of Art Museum Directors	Architectural League of New York
College Art Association of America	

A letter on the general subject from Hon. Jess Larson was noted. (Exhibit J).

The Commission adjourned at 4:30 p.m.

THE COMMISSION OF FINE ARTS

WASHINGTON, D.C.

May 24, 1951.

Dear Sirs:

The Commission of Fine Arts, at their meeting on May 21, 1951, approved the revised design which you submitted recently for a Parking Area and Driveway for the grounds of the American National Red Cross along D Street, Northwest.

For the Commission of Fine Arts:

Sincerely yours,

David E. Finley

Chairman

Messrs. Justement, Elam, & Darby, Architects
2011 K Street, Northwest
Washington, D.C.

EXHIBIT A

COPY

THE COMMISSION OF FINE ARTS

May 22, 1951.

Dear Mr. Robertson:

The Commission of Fine Arts, at their meeting on May 21, 1951, approved the design which you submitted for a bridge project along New York Avenue, Northeast, extended, to overpass the Pennsylvania Railroad tracks, and South Dakota Avenue.

For the Commission of Fine Arts:

Sincerely yours,

(Signed)

David E. Finley

Chairman

Mr. John N. Robertson,
Director of Highways,
District Building,
Washington, D.C.

EXHIBIT B

1891

THE JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE

THE JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE

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ROYAL ANTHROPOLOGICAL INSTITUTE

THE JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE

THE COMMISSION OF FINE ARTS

May 22, 1951.

Dear Mr. Robertson:

The Commission of Fine Arts, at their meeting on May 21, 1951, approved the design which you submitted for the East Capitol Street Bridge, subject to the following provisos:

(1) The Commission prefer the design submitted for twin, solid shaft concrete piers, granite faced to above the water level, to the design suggesting concrete bent piers.

(2) The Commission suggest extending the west bank of Kingman Lake and carrying the structure to the new west bank, omitting a proposed causeway.

For the Commission of Fine Arts:

Sincerely yours,

(signed) David E. Finley
Chairman

Mr. John N. Robertson,
Director of Highways,
District Building,
Washington, D.C.

COPY

GOVERNMENT OF THE DISTRICT OF COLUMBIA
WASHINGTON, D.C.

May 16, 1951.

Commission of Fine Arts,
Interior Department Building,
Washington, D.C.

Gentlemen:

Forwarded herewith for your information is a copy of my letter, dated May 16, 1951, to Mr. John A. Earnest regarding the application of Mr. and Mrs. Gustave Ring, 2432 Massachusetts Avenue, N.W., for building permit upon land abutting Rock Creek Park.

Very sincerely,

(Signed)

G.M. Thornett, Secretary,
Board of Commissioners, D.C.

May 16, 1951.

Mr. John A. Earnest,
Woodward Building,
Washington, D.C.

Dear Mr. Earnest:

I am directed by the Commissioners to advise you that at a Board Meeting on May 15, 1951, the Commissioners determined, after careful review of all facts and circumstances surrounding the application of Mr. and Mrs. Gustave Ring for building permit upon land abutting Rock Creek Park, that the installation of the columns in the facade of the proposed building of minimum dimensions of 10" x 14" would constitute a reasonable compliance with the recommendations of the Commission of Fine Arts and that upon proper application incorporating the amendment in the plans a building permit for the construction of these improvements will be issued.

Very sincerely,

Secretary,
Board of Commissioners, D.C.

T/p

Copy to: Commission of Fine Arts,
Director of Inspection.

EXHIBIT D

THE COMMISSION OF FINE ARTS

May 22, 1951.

Dear Mr. Thompsn:

The Commission of Fine Arts, at their meeting on May 21, 1951, considered the design which you submitted for a bronze plaque to be erected at the grave of Constantino Brumidi.

The Commission disapproved the design. The lettering and spacing is bad, and the proposed inscription should be given further study. A competent architect should be employed to do the lettering.

The Commission suggested that the Honorable David Lynn, Architect of the Capitol, be consulted in connection with a revised design.

For the Commission of Fine Arts:

Sincerely yours,

(signed)

David E. Finley

Chairman

Mr. Harry T. Thompson,
Associated Director,
National Capital Parks,
National Park Service,
Department of the Interior,
Washington, D.C.

THE COMMISSION OF FINE ARTS

WASHINGTON, D.C

May 24, 1951.

Dear Mrs. Brown:

Your letter of May 17th, in which you ask to be advised whether or not it would be appropriate to erect a statue on private grounds to a living person, received consideration by the Commission of Fine Arts at their meeting on May 21, 1951.

It is not customary to erect a statue to a living person, and the Commission rather deprecate the practice. If it is done, the Commission suggest that the person to be commemorated be consulted and that his consent to such a project be secured before action is taken.

For the Commission of Fine Arts:

Respectfully yours,

David E. Finley

Mrs. L. Lavinia Brown
1805 Ninth Street, N.W.
Washington, D.C.

EXHIBIT F

FRANCIS SCOTT KEY MEMORIAL

(To be sent later)

EXHIBIT G

COPY

THE COMMISSION OF FINE ARTS

Washington

May 22, 1951

Attention of: Dr. John M. C. Crane

Dear Sirs:

The Commission of Fine Arts, at their meeting on May 21, 1951, were pleased to inspect a one-fifth scale model of the proposed equestrian statue of the liberator Simon Bolivar, the erection of which in the City of Washington has been authorized by the Congress (Public Law 157, 81st Congress). The Commission inspected the model at the studio of the sculptor, Felix W. deWeldon, and were well pleased with it.

The Commission recommend that an architect be employed to design the pedestal, which design should be submitted to the Commission of Fine Arts for consideration.

As a location for the statue, the Commission recommend the triangle at Eighteenth and C Streets, Northwest, adjacent to the Department of the Interior building. A competent landscape architect should be employed to prepare a plan for the grounds.

For the Commission of Fine Arts:

Sincerely yours,

DAVID E. FINLEY,

Chairman

The Simon Bolivar Memorial Foundation,
Dupont Circle Building,
Washington, D. C.

EXHIBIT H

THE COMMISSION ON THE ARTS

Washington, D.C.

May 21, 1961

Attention: Mr. J. Edgar Hoover

Dear Sir:

The Commission on the Arts, of which I am a member,

has been pleased to request a grant-in-aid from the

Department of the Interior for the purpose of

the erection of a monument in the city of Washington

to the Congress (Public Law 104, 201, 1936). The Commission

has selected the model at the studio of the sculptor, Felix W. Warrington,

and will submit it to you.

The Commission requests that in respect of the

to design the monument, which design should be submitted to the

Commission of Fine Arts for consideration.

As a location for the statue, the Commission recommends

the triangle at Fifteenth and O Streets, adjacent to the

the Department of the Interior Building. A competent landscape

architect should be employed to prepare a plan for the grounds.

For the Commission of Fine Arts:

Very truly yours,

WILLIAM L. BROWN

Chairman

The Simon Guggenheim Memorial Foundation,
Rogers Building,
Washington, D.C.

COPY FOR THE COMMISSION OF FINE ARTS

The Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katherine N. Rhoades, or Mrs. Eugene Meyer, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

- 1 Landscape painting by Wang Yüan-ch'i. Chinese, Ch'ing dynasty
- 1 Painting of bamboos by Hsia Ch'ang. Chinese, Early Ming dynasty, dated in correspondence with 1464.
- 1 White pottery stag. Chinese, Shang dynasty. Said to come from Anyang.
- 1 White pottery tiger. Chinese, Shang dynasty. Said to come from Anyang.
- 1 Pottery figure of woman. Chinese, T'ang dynasty. Said to come from near Chin-ts'un.
- 1 Blue and white pottery jar. Chinese, Ming dynasty.
- 1 Gold vessel studded with semi-precious stones. Said to come from tomb of Hsüan Te. Chinese, Hsüan Te period.
- 1 Round red lacquer dish. From Ch'ang-sha. Chinese, Chou dynasty.

which have been recommended for purchase for the Freer Gallery of Art by Mr. A.G. Wenley, Director, and they hereby approve the purchase.

For the Regents of the Smithsonian Institution

May 21, 1951

David E. Finley
For the Commission of Fine Arts

April 12, 1951

Katharine N. Rhoades
Katherine N. Rhoades

COPY FOR THE COMMISSION

The Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katharine N. Rhoades, or Mrs. Eugene Meyer, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Feer, have examined the following objects:

- 1 Persian gilded silver
plate, 4th-5th century,
Sasanian period.
- 1 Persian pottery platter
with Kufic inscription,

which have been recommended for purchase for the Freer Gallery of Art by Mr. A.G. Wenley, Director, and they hereby approve the purchase.

For the Regents of the Smithsonian Institution

David E. Finely

May 21, 1951

For the Commission of Fine Arts

COPY

GENERAL SERVICES ADMINISTRATION

Washington 25, D.C.
April 2, 1951.

Honorable David E. Finley, Chairman,
The Commission of Fine Arts,
Interior Department Building,
Washington, 25, D.C.

Dear Mr. Finley:

Following the suggestions of your Commission at our meeting on March 20, 1951, I am happy to restate our understanding of the policy to be pursued by the Fine Arts Commission and the Public Buildings Service in the development of Painting and Sculpture, and other Fine Arts in the design of Federal Buildings under our jurisdiction.

The Public Buildings Service is sensitively aware of the need of Fine Arts in our Federal Buildings, and proposes to embody them in Federal buildings limited only by the practical considerations of appropriateness and limits of cost determined by applicable legislation.

The Public Buildings Service will endeavor to submit requests to the Commission for the names of Painters, Sculptors, and other artisans in time to permit the architect to work with the artists selected in the development of their designs.

It is recognized that no exact formula can be devised for the proportion of construction funds that can be used for Fine Arts in any Federal buildings, but sympathetic judgment must be exercised by those charged with the administration of the funds.

We feel that the close collaboration of the Public Buildings Service and your Commission in the recent past bespeaks our sincere devotion to the vitally important task of obtaining the best art we can get in Federal buildings.

Sincerely yours,

/s/ Jess Larsen
Administrator

EXHIBIT J

UNITED STATES GOVERNMENT

Washington, D.C.
April 2, 1931

Mr. David A. Bailey, Chief Clerk,
Commission of Fine Arts,
Federal Reserve Building,
Washington, D.C.

Dear Mr. Bailey:

Following the submission of your statement to the Commission of Fine Arts, I am happy to state our understanding of the policy pursued by the Fine Arts Commission and the Public Buildings Service in the development of existing buildings, and other buildings in the Federal Buildings under our jurisdiction.

The Public Buildings Service is essentially made up of buildings of fine arts in our Federal Buildings, and it is our policy to preserve the Federal Buildings limited only by the Federal Constitution and the limits of cost determined by applicable legislation.

The Public Buildings Service will endeavor to maintain the buildings in the best condition for the use of the Government, and to preserve the buildings in the best condition for the use of the Government, and to preserve the buildings in the best condition for the use of the Government.

It is recognized that no exact formula can be devised for the proportion of construction work that can be done for the Federal Buildings, but systematic management must be exercised by the Federal Buildings Service in the use of the funds.

I feel that the close collaboration of the Public Buildings Service and your Commission in the recent past has been most successful in the vital task of obtaining the best results for the Federal Buildings.

Sincerely yours,

Wesley L. Brown
Administrator

MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington, D. C., June 25 and 26, 1951

The seventh meeting of the Commission of Fine Arts, during the fiscal year 1951, was held in its Office in the Interior Department Building Monday and Tuesday, June 25 and 26, 1951. The following members were present:

Mr. Finley, Chairman,
Prof. Hudnut
Prof. Belluschi
Mr. Peets
Mr. deWeldon
Mr. Biddle,

also H. P. Caemmerer, Secretary and

Administrative Officer.

Mr. Neild was unavoidably prevented from being present on account of illness in his family, of which the Commission heard with regret.

The meeting was called to order at 9:30 a.m.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the first session of the meeting of the Commission of Fine Arts, held May 21, 1951, were approved.

2. CIVIC ART: The Secretary presented a copy of a book, a monumental work, entitled Civic Art, by Werner Hegemann and Elbert Peets, for the Library of the Commission.

The Commission expressed their appreciation of the book, which will be of real value in connection with the work of the Commission.

Mr. Peets said the book was first published in the year 1922 and contains somewhat over 1,000 illustrations.

3. SHELTER FOR EAST POTOMAC PARK: Honorable John R. Murdock, Chairman of the Committee on Lands, House of Representatives, submitted a copy of H.R. 4498, "To permit The Ohio Society of Washington to erect a shelter house

in East Potomac Park, in the District of Columbia, and for other purposes," for the advice of the Commission. It is to be a memorial "to Ohio soldiers, sailors, airmen, and marines of all wars" (Exhibit A)

The Secretary reported that he had conferred with Asst. Supt. Harry T. Thompson of the Office of National Capital Parks, National Park Service, concerning the matter, and that he had stated there is need for a shelter in the Picnic Grove of East Potomac Park. This is at the end of the park.

The Commission interposed no objection to the erection of the shelter, with the understanding that an appropriate design will be submitted (Exhibit A-1).

41. GOVERNMENT AND ART: The Secretary brought up the question as to whether or not, in connection with the Inquiry, the Commission desired information concerning the activities of State Art Commissions and City Art Commissions.

Mr. Biddle remarked, "I think it is an indication of the decentralization of art activities in America. I believe we should know the technique of how the Government art activities can interlock or channel with State activities."

Prof. Hudnut felt this Commission should not become involved in State projects; they are often simply political organizations. "I would like to keep away from these political factors as much as possible."

Thereupon Mr. Biddle asked, "Do you think we perhaps should have some reference in our report to the dissemination of art functions through city and state museums and state organizations to show why in America the Government won't operate its cultural activities as in highly centralized countries such as Mexico, Brazil and France?"

Prof. Belluschi remarked, "For instance, in the western States there is no money spent on it. It is all private funds supporting Fine Arts Commission.

That was the experience in Washington, Oregon, and California, etc."

Chairman Finley said, "It might be useful to know what states maintain Fine Arts Commissions.

Thereupon, the Secretary was asked to secure a list of the States that have Commissions of Fine Arts.

54. MURAL PAINTINGS FOR THE GENERAL ACCOUNTING OFFICE: Chairman Finley called attention to a letter (Exhibit B) that he had sent to Commissioner W. E. Reynolds of the Public Buildings Administration, together with a Memorandum received from Mr. Biddle concerning the mural paintings proposed for the General Accounting Office.

Mr. C. David Persina, Chief of the Division of Designs, P. B. A., appeared before the Commission later in the day and gave further information concerning the project. Mr. Persina stated that these mural paintings would cost three times more than originally anticipated. "In this instance," he said, "we have four places. There are two proposed at the end of one corridor and two at the other. The two in the Comptroller General's Office, as you know, were to be painted on canvas and applied. We figured on \$5,000 for those two murals, employing a sculptor if desired to do ceramic panels." For the lobbies there would be four panels, comprising 182 square feet in all as compared to 111 for the Comptroller General's Office.

Mr. Biddle asked if the service of sculptors had been considered. "I have talked to several painters about it, and by and large the cost of ceramics wouldn't be more than oil on canvas."

Mr. Biddle also asked if the amount of \$5,000 allotted for the paintings could be increased. Mr. Persina replied, "Not at present. They are making changes in the building to provide offices for the National Production

Administration and also for enlarging the telephone exchange. The estimated cost of the building is \$21,000,000. There was \$50,000 set up for sculpture and that has been placed under contract."

Mr. Persina said the Comptroller General is interested in having the mural paintings and the other day asked what is being done in the matter.

The Commission suggested that Mr. Persina inform the Comptroller General of their suggestion to place mural paintings in the lobby, and if only \$5,000 is available for mural paintings, just where should they be placed.

Prof. Hudnut doubted the advisability of placing mural paintings in the entrance lobby since it is a place where people go in and out of the building. Mr. Biddle felt they would do this in great numbers only at certain times of the day. The painting should not be an arresting thing. It should be a decorative theme in the ceramic medium. It should blend with the marble, which is very rich in color; a decoration would enhance the appearance of the lobby.

Prof. Belluschi said, "I would want to reserve judgment until I have seen it. Frankly, it would be worse to have a bad piece of art. That would be worse than nothing."

Prof. Hudnut asked if this was simply an academic discussion. Mr. Persina replied, "The cost is prohibitive. If we can wait until the job is near completion and they can make their final cost account, and if they will at that time have further money left over, I think it is possible to secure all of these mural paintings. We are in accord with your suggestion. I have a memorandum here from the Commissioner:

'I will not get back before the 25th, possibly not before July 1. Check the money and talk with the Fine Arts Commission on June 25. I like their idea of ceramic murals.'

"We all do, as I mentioned in my report, of which you have a copy."

Thereupon Mr. Biddle asked if a few minutes could be devoted to the possible cost of mural paintings. "A mural basis is about \$20 a square foot. Has there been any increase in cost over the last year or two?" Mr. Persina replied, "The amount named by Mr. Biddle is correct; I feel there should be an increase in cost."

Mr. Biddle then asked if in the Public Buildings Administration there has been any talk concerning increase in costs for mural paintings.

Mr. Persina replied, "No, sir. You see, we haven't had any Fine Arts program to speak of. The only two jobs that have developed are the General Accounting Office and the National Institute of Health Clinical Center. All the rest of our program which we had contemplated to develop in the way of Fine Arts, and also architecturally, has been held in abeyance on account of the Korean War."

Mr. Biddle asked if considering \$900 as the former cost of a panel, twice that amount would not cover the cost now. Mr. Persina replied, "I would say \$10,000 is sufficient for the four spaces."

Chairman Finley asked, "It is your suggestion that, if these two mural paintings are done for the \$5,000 available, then perhaps at the end of the building operation you may have some money left which you could put into tile panels?" Mr. Persina replied, "Yes."

Mr. Biddle suggested that Mr. Persina take up the question of doing the four panels with the Comptroller General. Also, Mr. Biddle said,--"

"I would like to say again the reason I am so very keen about this project is that as far as I know we have never done ceramic panels through the Commission, and it seems to me a fine chance of initiating a whole new type of mural panel presents itself for an admirable location; they would be small and can be done in a somewhat decorative pattern."

Prof. Hudnut remarked, "I am for them, but I am not sure that it is a good place for a painting. I have no very strong convictions about it.

Chairman Finley said, "If we find more money will be available, it would be well to suggest ceramic panels. But I would not be in favor of asking the Comptroller General to give up the paintings which have been designed for his Office and for his Board Room in order to do something else in another place."

Mr. Persina said there is hope for getting additional money for the project. Negotiations are now under way for securing an allotment of National Defense money for space in this building for the temporary occupancy of the National Production Administration, which should be charged to the Defense Fund rather than to P. B. A. If those negotiations go through we shall have sufficient funds for the additional murals.

Prof. Hudnut suggested that the Commission call attention to the desirability of ceramics in the lobby without making any other suggestions as to the projects in the Office of the Comptroller General. "Keep the two independent."

The Secretary asked if it is true that the General Accounting Office will cost \$24,000,000, as has been reported.

Mr. Persina replied, "The bids came in for \$21,000,000. I believe there is an additional cost for elevators and escalators amounting to something like \$800,000. The cost will be approximately \$22,000,000."

Prof. Belluschi asked, "How many square feet are there?" Mr. Persina replied, "There are 1,800,000 square feet. We were able to contract for that building at 83¢ a cubic foot. We had inquiries from all over the country when those bids were opened as to how it was possible to get such a low price on a construction cost. All the big contractors throughout the country made a personal request for the information. We made a saving of \$3,000,000 between

our estimate and the amount of the accepted bid. The building is entirely air-conditioned, fluorescent lighting throughout and escalators up to the fifth floor."

Thereupon Mr. Biddle asked if there is any further question on the selection of painters. Mr. Persina replied, "Yes. I couldn't get any biography on Barry Faulkner. We have him listed as an alternate. I have information on the others. Mitchell Jamieson's work is known to us."

Prof. Belluschi said he would be in favor of giving one of those commissions to Jamieson and try to choose a painter from the list prepared by the Commission of Fine Arts. Mr. Biddle felt Mr. Faulkner should be omitted, since he has done much painting for the Government.

Prof. Belluschi suggested Jaboc Lawrence. "He is a colored person. I am sure you would like his work. Should we try to please the Comptroller General in the matter of choosing a painter?"

Chairman Finley said, "We must remember that the Comptroller General and his successors must live with these paintings. They should be the kind they can live with every day."

After further discussion it was decided that the following painters be recommended: Anton Refregier, Ben Shahn, Peppino Mangravite, and Henry Varnum Poor.

Mr. Peets remarked, "It would seem that if the suggestion of having a map type of picture of Dare County for the Comptroller General's Office is accepted, that the painter should be one who is associated with that kind of work. I think Henry Varnum Poor would be very good at it."

Accordingly, a Report was sent to Commissioner Reynolds of the Public Buildings Administration, recommending the painters above-mentioned (Exhibit C)

6 D. KASS REALTY COMPANY APARTMENT BUILDING: Chairman Finley presented the following letter dated June 14, 1951, received from Honorable F. J. Lawton, Director of the Bureau of the Budget:

"Dear Mr. Finley:

Following the receipt of your letter concerning the recommendation by Public Buildings Administration for the purchase of several lots at 25th and E Streets, N. W., owned by the Kass Realty Company, I discussed this matter with the President. He expressed the feeling that it would be desirable to retain this area under Federal control as had been originally planned.

As you know, the Public Buildings Administration has some money which had been reserved for purchase of the Heurich property but which is also available for purchase of these lots. As a matter of fact, the present balance is not sufficient for the purchase of the entire Heurich site and we will suggest to the Public Buildings Administration that some of this money be used for the purpose of purchasing the Kass Realty Company lots. The President indicated that he felt this was a proper procedure.

I am sending a copy of this letter to the Administrator of General Services and to the Commissioner of Public Buildings.

The Secretary stated that urgency in this matter has come about because the Kass Realty Company advised recently that unless the Government purchases these lots soon they would put the matter into the hands of an attorney and compel the Inspector of Buildings to issue a permit for construction of the apartment; that he talked with the Director of the Budget personally about the matter, with the result as above indicated. In the meantime the Public Buildings Administration has advised by telephone that they are prepared to pay about \$100,000 for the four or five lots involved, being valued that amount though assessed for only about \$30,000.

Prof. Hudnut felt this was a victory for the Commission. As to considering the design of the apartment, which the Secretary presented, for another location, the Commission felt it would be better to wait until a new location for the apartment has been determined by the Kass Realty Company.

7. GOVERNMENT AND ART; Resolution from the American Federation of Arts:

The Commission took note of a letter received from Mr. Lawrence Smith, President of the American Federation of Arts, enclosing a copy of a Resolution adopted by their Board of Trustees strongly endorsing the position taken by its delegates before the Commission of Fine Arts at the meeting held last May (Exhibit D).

8. H.R. 2893, "TO ESTABLISH THE OFFICE OF ASSISTANT SECRETARY OF THE INTERIOR FOR FINE ARTS: Chairman Finley presented a letter that he had sent to Congressman Klein, in behalf of the Commission of Fine Arts, disapproving the enactment of the above-mentioned legislation, H.R. 2893, together with a copy of a letter of concurrence received from the Bureau of the Budget. (Exhibit E). Mr. Finley said, "I took a definite position that we should not be placed under the Assistant Secretary of the Interior." The Commission concurred in the matter.

9. ADDITION TO THE WATER GATE INN: The Secretary submitted a design received from the Inspector of Buildings, submitted under the provisions of the Shipstead Luce Act, (Case No. 1426, dated June 14, 1951) for an addition to the Water Gate Inn at 2700 F Street, Northwest, to enlarge the dining room.

The Commission inspected the design and approved it. The Inspector of Buildings was notified accordingly.

10. REVISED DESIGN FOR FIRE ENGINE HOUSES: Mr. Merrel A. Coe, Municipal Architect, submitted a revised design for these buildings, in accordance with the suggestion of the Commission at the meeting held in May, to revise the design of the entrance.

Prof. Hudnut criticized the drawing by saying that in the attempt to simplify the entrance Mr. Coe made it monumental, by placing a frame around

the three doorways, giving an effect of weight and clumsiness. The Commission concurred. Subject to this criticism, the Commission approved the design (Exhibit F)

11. REVISED DESIGN FOR SEATON ELEMENTARY SCHOOL: Mr. Merrel A. Coe, Municipal Architect, submitted a revised design for the Seaton Elementary School, to be built at Second Street, between H and I Streets, N. W., as had been recommended at the May meeting of the Commission.

The Commission considered the design of the school building to be greatly improved. As to the entrance, the Commission felt that any change from the first scheme to the second, giving the entrance a feeling of monumentality, is unfortunate. That monumentality is due first to the size of the doorways, and secondly to the depth of the reveal. The Commission felt that closer harmony can be secured by reducing the scale. The top of the three doorways should have the same level as the other doorway. The transoms should become windows and the frame around them should be eliminated.

The Commission asked Mr. Coe to submit a further revised design of the doorways. A report was sent to Mr. Coe accordingly (Exhibit G).

12. BUILDING OF THE AMERICAN NATIONAL RED CROSS ANNEX, at 20th and E Streets, Northwest: Mr. C. David Persina, Chief of the Division of Design of the Public Buildings Administration, submitted photographs of models by Edmond Amateis for sculpture at the entrance to this building, and said:

"Back in March, 1949, a request was made to the Commission of Fine Arts from Eggers and Higgins, architects, for recommendation as to a sculptor. The Commission gave three names, Edmond Amateis, George Lober, and Wheeler Williams. The architects chose Edmond Amateis. A contract was made with him and accepted and approved by Eggers and Higgins. He proceeded to develop ten or so different sketches for the type of decoration that was to be provided for this building. The photograph shows the model approved by the architects. It is a small three-quarter scale model of the figures."

The Commission considered the photograph. Chairman Finley felt that possibly there could be made a change in the location. Prof. Hudnut remarked, "If we are unable to, we better not discuss it, but if we have any authority I am in favor of doing this."

Prof. Belluschi objected to the architecture of the building but said that sculpture definitely suits it; "we can't do anything with the sculpture. This is the architect's taste and is very consistent with the architecture and I don't think we can do anything about it."

Mr. deWeldon said "I feel that the composition doesn't hold together at all. It goes apart instead of making one uniform composition and design."

Chairman Finley said, "Should we ask the architect to submit another drawing, eliminating the window?" Prof. Hudnut replied, "The architect would say the window was necessary to the operation of the building."

Mr. Peets protested against "these sheets or whatever they are--I know they are part of the clothing-- that are draped over the corners of the facade. It is a silly naturalism which makes the architecture look very weak and child-like at that point. Either there should be a very much stronger extension of the sculpture down over the corners, if he wants to tie that together, or that should be taken out and put in some architectural element such as a molding on the base for the sculpture or something of that sort, rather than that sheet be draped over the corner."

Mr. deWeldon said, "I agree. I don't like the way these two pieces of sculpture are placed. I think they could improve on it if they would place this as Professor Hudnut suggested, that is to change their location and bring the sculpture up to a high level."

"Another idea I had was to reverse these two figures so they would face each other and get approximately the outline of the back of the figures to give

the same outline as frontwards; then they would make a harmonious composition. There would have to be some restudy of the models, of course."

After some further discussion the Commission decided that Mr. Persina should arrange to have the architects and sculptor present at the next meeting, and that the sculptor should present his other sketches for the project (Exhibit H).

13 ~~MP~~. ARMED FORCES INSTITUTE OF PATHOLOGY, ARMY MEDICAL CENTER: Colonel Alan J. McCutchen, District Engineer, submitted a design for this building, together with building plot plan and letter (Exhibit I) describing the project. It is to be 200 feet long (north and south) by 100 feet, and 80 feet (6 stories) high. It is to be windowless and have bomb proof protection. Colonel McCutchen said:

"We are submitting for your consideration and comments a project for the construction of the Armed Forces Institute of Pathology, the Army Medical Center of Washington. This construction was authorized and funds amounting to \$7,430,000 appropriated by the present Congress.

"The Institute of Pathology was requested by the Surgeon General, Department of the Army, to replace the present Institute and increase the scope of its activities. The present activities are now located in one permanent and several temporary buildings located at Seventh Street and Independence Avenue, Southwest. It will serve the Army, Navy and Air Force under a joint Board of Directors operating under the jurisdiction of the Commanding General, U. S. Army Medical Center.

"The directive for the construction of this building requires that the design will conform with specifications to be established by the National Security Resources Board, relative to bombing attacks in the locality. The specifications require the use of 12-inch reinforced concrete exterior walls for the protected area, and that the veneered exterior wall must be kept to an absolute minimum consistent with the intent of the bombing requirements.

"The architect-engineer, who is Mr. Kingsbury here, employed to prepare the designs and plan for construction, has developed a structure which complied with the structural requirements and provides an interior arrangement for the functions of the activity which has been accepted by the Office of the Surgeon General, Department of the Army.

"The building plan is generally rectangular in shape with smaller extensions to the north and south, which contain windows and are not bomb proof. These extensions are isolated from the main building by bomb-proof doors. The main structure is about 200 feet long by 100 feet wide and 80 feet above ground level. It is a windowless building and has bomb protection for all exterior openings. The extreme top of the penthouse is about elevation 435 and the average ground level is about elevation 355. It is to be built near Alaska Avenue, one block east of 16th Street, in what has heretofore been known as the Walter Reed General Hospital Reservation. The main entrance will be from the west.

"The exterior is to be concrete integrally finished and with an architectural treatment to relieve the monotony of a large, smooth surface. The building is for the medical profession and is to become their storehouse of information to meet some of their difficult cases. There will be artificial illumination throughout. The interior will have laboratories."

Colonel McCutchen said there is a conflict of opinion in his group about the treatment of the exterior--whether it should be poured concrete or pre-cast stone, that would give it some texture and color.

The Commission considered the design. Thereupon Prof. Belluschi said, "Mr. Chairman, I am prepared to recommend that it be accepted with the exception that I would like to know more about the finish of the concrete. I think that is most important since it is windowless. I think it is rather important that we know what that finish is going to be."

Mr. Peets said, "I would like to suggest that one of the treatments to the concrete surface could be vines of Boston Ivy. In a few years they would cover practically the entire surface. It would have a camouflage effect and also perhaps some protection against a hot sun. Two dozen ively vines should be enough."

Prof. Hudnut said, "I agree with Mr. Belluschi, the critical point is the treatment of the surface. That is a very important matter. I don't like the lining of it, or the blocking. I think you could have something over it that could have a pleasing color. What would you think of horizontal lines to indicate the stories?"

Prof. Belluschi replied, "Naturally they are going to stop at each floor for their forms and that could be emphasized. It need not be too obvious."

Mr. Kingsbury asked for the privilege of speaking about some of their problems, to which Colonel McCutcheon agreed. Mr. Kingsbury said:

"I am sorry Mr. Faulkner, my partner, is not here. He did most of this work, but he is on vacation. We made quite a study of concrete buildings, mostly in this area. We found, generally---this may be untrue and there may be some way of overcoming it--but we found generally that concrete building, the monolithic, interval finish, due to the fact that they were porous and also due to the fact that you get a certain amount of shrinkage, mostly from temperature, they were apt to crack and look very badly. Some of them had been painted and they looked worse.

"On the other hand, we discovered that a pre-cast concrete block finish, at approximately two and a half inches, could be put on this building by anchoring it through the concrete wall so that it would meet the requirements of protecting. We don't believe those pre-cast concrete blocks will be dislodged from this building by any explosion that would not injure the building.

"One of the reasons for believing that is that one contractor here in the city tried to take one of the blocks off a building he was doing because of some error or something, and the concrete came with it. In other words, the fracture where he was trying to break it loose was not at the back of the block where the concrete had joined it but in the concrete wall itself, which seemed to us to indicate that once it was on there it was practically integral with the concrete.

"Our reason for proposing that we use this type of finish was that it is much less porous and a much more tightly integrated finish. You can get nice colors in it, though that is not as important, we might say.

"The principal thing that we feel is important is that, in the location where this building is, ten years from now it will look as well as when it was put up and not show the disintegration which we have found in concrete buildings.

"This was rather a surprise to us. We never did concrete faced buildings. On the West Coast they do them a lot, but we never had any experience with them. Our first idea was that it made no difference whether it was an integral finish or not. If you rubbed it down and perhaps water-proofed it it would be all right. But when we went around to see these different buildings, we changed our viewpoint considerably.

"We don't think for lasting qualities, for the building to continue to look the way it did when it was built, that were porous concrete--you can't help it from being porous. Even if you pneumatically set it, it is still a very porous material, whereas the concrete poured into a form is a much less porous material.

"The method of putting this on is with an anchor which goes into the concrete blocks. They can be about the size of this table or a little more, perhaps (pointing to the Commission table). They are anchored right through the concrete wall. The back of the concrete is heavily scored, which helps to make an adhesion between the concrete wall and the block.

You then have an outside surface which is, we feel, much more impervious to the dust, dirt and weathering than you get in concrete walls. In this way the color can be controlled. You can put color into the poured concrete, but it cost just as much as surfacing it. I think everybody admits that. If you try to surface this concrete with some sort of material to get color into it, it would cost almost as much as it would with this two and one-half inch additional surface.

"I don't believe the Corps of Engineers is criticizing our office and we certainly are not criticizing them. The Corps of Engineers has said that their whole object today is to try to keep down the cost of their building because there are so many that they have to do. I think all of us taxpayers appreciate that. They have a directive which says nothing shall be used to embellish the exterior of a building.

"Now, actually, our point is not that we are trying to embellish the exterior of the building. We are trying to give it a lasting surface which, over a period of years, will make it look pretty much the same as when it was built. Mr. Merrick and I have discussed this to some extent. I can't say for sure there isn't some way we can finish the concrete whereby it will stand up. We thought that perhaps that Mr. Belluschi who knows about work on the West Coast could tell us something about that."

Prof. Belluschi replied: "We live in a climate in the Northwest where we do not dare have exposed concrete. As you say, it is porous and you will find that even with 12-inch concrete moisture would go through and you wouldn't be able to keep the paint on the inside. You would have to continue to paint it. Of course, here it is a drier climate so that might not be the case.

"Another thing, concrete pouring has been going through a period of great improvement recently and perhaps with additional things in it and proper vibration and certain expansion joints you would be able to minimize it. I don't know what the rainfall is in this part of the country. Mr. Kingsbury remarked that vibration does make it less porous, there is no question about that.

"I think, however, it has been proven time and time again--at least in our experience--that you can put other materials, such as stone or marble over it, as thin as seven-eighths of an inch and pour one inch between the face of the concrete and the material, pour it with cement grout, and the bond between the concrete and that material is so strong that it just becomes almost a part of the concrete. It is just as strong as that. However, I can see the point of developing something that would be very much less expensive by having just the concrete exposed.

"We at M.I.T. are making experiments on that very same thing. It mostly originated from what has been done in Alaska. Some of the barracks built two years ago in concrete, there are cracks that you can see through. A year and a half ago they decided to have concrete blocks, which I fought, because I knew the rain would go through, but that was the most economical and only material you could get in Alaska.

"Here, at the present stage of knowledge of concrete, I think it would be bad to have exposed concrete, because, unless you are extremely careful, it would cost more than any other material.

"I am not familiar with your precast surfacing (Mr. Kingsbury said 'It is about two and a half inches'). It would seem to me strange to use concrete again to surface another concrete. It seems a little silly on the surface. Perhaps there are good reasons back of it (Mr. Kingsbury interposed by saying 'Actually it is what we call cast stone'). I think you can get limestone people to cut stone for you at two inches or an inch and a half, and they quote it at \$1.55 a square foot installed, which is lower than your cast stone and certainly much more satisfactory. I feel it is part of the landscape here."

Mr. Kingsbury said. "I think the only question that might arise is whether real stone would shatter and fly off the building in case of bombing.

Prof. Belluschi replied, "They anchor it and grout it so the bond between the stone and concrete is solid. You couldn't any more shatter it than you could solid concrete."

Mr. Kingsbury explained, "These cast stones have anchors all through them. When they pour it in the form those anchors are put in there. Those anchors are tied back through the concrete wall. They are also used to adjust the stone in place. I call it stone. It is really cast stone. That is all we are proposing to use, or that we had proposed to use. The other thing about this cast stone is that in these large pieces there is reinforcing in there, too, to take care of the temperature expansion when it sets."

Prof. Belluschi replied, "Cast stone has a sort of a dead uniformity and also, if not carefully cast, there are some soluble salts, like nitrates, that come out for ever and ever unless they are careful about it. The natural limestone doesn't do that.

"There is marble almost as cheap, but if you had marble there you would be criticized. They would say you had a marble palace. The stone would not be criticized, but I think you would find it costs almost as much."

Mr. Kingsbury said, "I think it would. The only reason we didn't consider it that way is because it would be difficult to tie that stone back into the wall the way this is tied back."

Prof. Belluschi explained, "When you grout it you have a complete over-all surface and it is just like when you weld something together. It is just a part of the concrete, and there would be no danger of shattering. I don't mean they do it the way these stones on this building are probably set. It is grouted, which means that your stone is very thin and you pour a liquid, almost pure cement, in back of it. They call it grout. It is almost pure cement and water with very little sand. It is a very strong binding."

Mr. Kingsbury said he felt a little embarrassed in bringing up this subject, but understood it was agreeable to Colonel McCutcheon to do so.

Colonel McCutcheon replied, "I think it is very proper that we discuss this. That is what we wanted the Commission to help us on. If we build a building of this size and leave it in exposed concrete, it may become the example for other buildings, closer in, here. In that respect it would have considerable interest to the Commission."

Mr. Kingsbury said, "My concern about it, Colonel, would be as I have told you, is that if at the end of ten years this building does look shabby, there is not much you could do but paint it, which would make it look worse. It would be too bad. It is too prominent a position and too important a place. A building with this cast stone would look like a stone building.

Prof. Belluschi explained, "If that was the decision, you have to have expansion joints so you can fill it up when it opens. There would have to be some water-proofing in the concrete when you pour it so the moisture would not penetrate and give you trouble on the inside. That is really the most important consideration.

Mr. Merrick asked, "Do you think if that was rough textured that the cracks would show?"

Prof. Belluschi replied, "It wouldn't show, but the moisture would get in and also it will disintegrate. You don't have much ice here, but it will disintegrate and collect dust. It is a material different from stone and marble. It is almost self-cleaning."

Mr. Biddle remarked that stone surfacing is a practical and beautiful thing, and Prof. Belluschi replied, "It certainly is. I wouldn't be surprised between a very careful job of concrete and one of stone that the cost will be about the same."

Mr. deWeldon remarked. "With the stone it would be much cheaper actually because you have no repairs and little paint. Washington has a very damp climate and you would be constantly repainting the concrete. The stone would eliminate that."

Mr. Kingsbury said, "With the cast stone--I believe this is true, the manufacturers have told us this and the builders who have used it have verified it--cast stone on a 12-inch wall is two and a half inch cast stone and you need no waterproofing at all. The stone itself is practically waterproof. It is almost impossible to drive water through it. Of course you have a problem in your concrete wall of taking care of the inside of the building, but there again it is very difficult. We have a type of construction where these big, heavy floors go into our walls to brace them, and it is all practically monolithic."

Prof. Belluschi remarked, "With a concrete exterior, you will be continually painting."

Mr. Kingsbury remarked "It is going to come through at the floor. Mr. Merrick and I are both agreed that this building, if concrete, would have to be waterproofed on the outside. You have an awful lot of surface. This drawing was made to show the concrete, monolithic building. We tried to show that sort of bluish gray that you get from concrete. With this finish, you can get almost any color and very lovely colors."

Prof. Belluschi said, "In California they get by. They do it quite a bit, but they paint it. They have no frost, no rain to speak of. If anything leaks they don't pay much attention to it. It is a short period of the year, during which it rains. The blocks average about two feet square in stone surfacing."

Thereupon Chairman Finley said "I think we have gone about as far as we can go with the discussion this morning. I believe a motion has been made to approve the design of the building. We are ready now to approve the design of the building, and as regards the surface texture, after you have considered these various suggestions, we would be glad to have you come back and discuss the matter further."

Mr. Kingsbury replied, "Yes, if it is all right with Colonel McCutchen."

Colonel McCutchen said, "May we take it then this morning that the preference of the Commission would be for limestone treatment, if that can be found feasible, under our restrictions for Budget, etc."

Mr. Kingsbury asked, "May I ask that if, in saying a limestone treatment, we could use this cast stone, which is imitation limestone?"

Prof. Belluschi replied, "I think economy is a good point and that it would have a bearing." (Colonel McCutcheon remarked "We can get cast stone for about \$1.25 a square foot). I wish you would investigate. No matter how good cast stone may be made, it will never be as good as the natural stone. There is natural variety between stone and texture. It will always be a building material. However, the cost is what should govern in this case. If it falls within the policy and cost limits of the building, however, I would prefer limestone from my own point of view. It does not have to be limestone; there are other stones."

Prof. Hudnut remarked, "I think maintenance should be considered as well as initial cost and, if that is done, I think you will find the limestone is the cheaper. Initial cost will favor the cast stone, but over a period of years, maintenance and replacement considered, limestone will certainly be cheaper. "

A report was sent to Colonel McCutchen approving the design, leaving the question of texture to be settled at the next meeting of the Commission; the Commission, however, expressed a preference for limestone (Exhibit J)

14. DOMICILIARY BUILDING, SOLDIERS' HOME: Colonel McCutchen presented a perspective, by Porter and Lockie, architects, for a series of buildings at Soldiers' Home of a domiciliary character. He said:

"In 1947 there was submitted to the National Capital Park and Planning Commission and the Fine Arts Commission in joint session, a design for a group of Domiciliary buildings to be built in the Soldiers' Home grounds. We have never received the comments of the Commission of Fine Arts, although so far as we know no objection was registered. What we would like to do this morning is to make this submission and let you study it, and if you would please give us your comments on it as to its acceptability.

"At the present time the central building is being placed under contract; the excavations have begun, for one building. It is to have a limestone exterior. The location is not as prominent as that of the Institute of Pathology, because it is back in the grounds, although it is brought a little more into public view by the cut through of North Capitol St.

"If it is not too late to change the exterior, we would like your advice."

The Secretary stated that the design was never submitted as such individually to the Commission of Fine Arts.

Prof. Belluschi said, "I think it is 20 years behind the times in design. I don't think you can do very much about the plan, but certainly this motif here with that kind of roof is very expensive with no purpose. It is so outmoded and so bad. I don't think you can do much about it, but certainly this motif here (indicating) ought to be changed. I think you will save a lot of money by 'cleaning up' that elevation."

Colonel McCutchen said they have come to the Commission of Fine Arts for advice for that reason.

Chairman Finley then said, "I would suggest that they bring another elevation drawing, incorporating those suggestions. Prof. Hudnut, would you like to make some suggestions?"

Prof. Hudnut replied, "I don't know where to start. I think the worse feature of the design is having those large rooms jammed into the courtyard that way. That may make a compact plan, but you have the whole countryside to work

in out there and there is no reason to cause that congestion. It seems to me most unfortunate. Those courts should be developed with open courts with grass and trees, not for a glaring hard roof for the poor patients to look down on all the time."

Mr. Peets remarked, "It could be made larger." To this Prof. Hudnut agreed and said, "It could be made much larger and expanded and not have just a hard roof surface. It is most inhuman, and hasn't been done in practice for ages as far as I know."

Prof. Belluschi remarked, "There is no cross ventilation and no chance for air," and Prof. Hudnut said, "That is where I would start."

Chairman Finley stated, "The Commission of Fine Arts never approved that design, I am sure no previous members of the Commission approved it. You are bringing it now before us for the first time for approval. I think we should have a better rendering than the one that has been submitted to us."

Prof. Hudnut asked, "Are those other buildings already built, those side buildings," and Colonel McCutchen replied "No." Whereupon Prof. Hudnut said, "There is nothing to demand symmetry in an institution of this kind."

Chairman Finley asked the Secretary if this is the first submission, and he replied: "According to my records this is the first time the design has come before the Commission of Fine Arts. Submissions before a joint meeting with the National Capital Park and Planning Commission are usually considered from a somewhat different standpoint, usually involving locations and highway questions. I shall inquire of the Park and Planning Commission about the record."

Later in the day the Secretary reported that he had inquired of officials of the National Capital Park and Planning Commission regarding the design for this project and that the record does not show that the design was submitted at a Joint Session in 1947 as Colonel McCutchen had stated; that it was considered by the National Capital Park and Planning Commission at a meeting held in

October of that year, but the fact that the design was not referred to the Commission of Fine Arts was an oversight.

Thereupon the Commission decided that the Chairman and Mr. Peets should draft a letter on the subject, to be sent to Colonel McCutchen, embodying the criticisms made by the Commission, and this was done (Exhibit K).

15. LOCATION PLAN FOR THE STATUE OF SIMON BOLIVAR: The Secretary presented a preliminary drawing by Mr. Peets which he prepared at the request of the Simon Bolivar Memorial Foundation, for the location of the equestrian statue of Simon Bolivar by Mr. deWeldon on the triangle immediately south of the Interior Department Building. Mr. Peets said:

"This is just a very preliminary study. The suggestion is that the equestrian statue be located at a point as this where it orients towards Constitution Avenue, orienting with the building and with the statue of General Artigas. It is designed to give the best view possible of the statue and allow employees some space for purposes of recreation. There would be walks and a leafy planting of trees around the statue. There exist many unfavorable aspects such as street car tracks, traffic lights, and a loading platform. The thought was to make a quiet little park, supplied with benches."

Chairman Finley then asked if there was a design for the pedestal. Mr. deWeldon replied that the Simon Bolivar Memorial Foundation would like to have Prof. Hudnut design the pedestal.

Prof. Hudnut said, "I would be highly complimented, but I would have to think it over a little before I rush into anything as serious as that. That is a very difficult thing to do, and I want to be sure I am competent to do it. Let me have a few days."

Mr. Peets said he and Mr. deWeldon did not want an approval of the landscape plan at this time since further study is to be given to it. He expressed his appreciation of the comments made.

The Secretary reported that the Simon Bolivar Memorial Foundation had chosen the location and that it has received the approval of the President. It is proposed to dedicate the statue some time next summer to mark an anniversary date in the life of Simon Bolivar.

In conclusion, Mr. deWeldon said, "We would like to get a preliminary estimate of the cost of the landscaping and of the pedestal because it takes some time to get money from Venezuela and their legislative committee on the project.

16. MEMORIAL TO MAHATMA GANDHI: The Secretary submitted the following report on the subject:

June 25, 1951

On Friday afternoon, June 15th, Mr. J. J. Singh, President of the India League of America, 40 East 49th Street, New York City, Mr. deWeldon, Mr. T. C. Jeffers of the National Capital Park and Planning Commission, Mr. Merrel S. Sager of the Office of National Capital Parks, and I, drove to Barnard Hill Park in Northeast Washington, about five miles from the White House, for inspection of the site, in particular by Mr. Singh.

We pointed out the relative importance of the location with reference to the Plan of Washington, adjacent to the Fort Drive; and while it is a considerable distance from the center of the city, the site is in a residential area. Mr. Jeffers explained that the National Capital Park and Planning Commission has plans for additional highways and that some of them will lead to the locality.

The entire park area comprises fully 15 acres. It is high ground with a tract of level ground in the center, comprising four or five acres. Mr. Singh said this would meet the needs of their memorial project, providing a site for a memorial building and space for a garden.

Part of the area is used for picnic grounds as well as tennis courts. It was decided that, if the India League of America accepts the site suggested for the Gandhi Memorial, a plot plan of the grounds should be made, showing the space reserved for the various features to comprise the entire tract, including parking lots.

Mr. Singh was considerably impressed with the site. He said he would take up the matter with his Memorial Committee, and advise the Commission of Fine Arts of the action taken.

Thereupon, we visited another location, the Fort Totten site. It was decided that this had much less merit than the Barnard Hill site; it did not commend itself to Mr. Singh.

We also visited the site heretofore considered near Rock Creek Park at Klinge Road and Porter Streets, Northwest. Mr. Singh said he considers it unsuitable for their proposed memorial. However, I informed Mr. Singh of a real estate firm that proposes to build two houses on the 1.9 acres in private ownership, between the India Embassy grounds and the park land. Mr. Singh appreciated this information and said he would try to persuade the India Embassy officials to buy that land.

Thereupon, the Secretary presented a letter received from Mr. Singh reporting on the action taken by his Executive Committee particularly with reference to the Barnard Hill Park site as a location for their proposed memorial; they are in favor of it under certain conditions (Exhibit L).

The Commission decided that a copy of Mr. Singh's letter be sent to the National Capital Park and Planning Commission and to the National Park Service, requesting their recommendations in the matter (Exhibits L-1 and L-2).

17 AUG. NEXT MEETING OF THE COMMISSION OF FINE ARTS: The Commission of Fine Arts decided to hold their next meeting in Washington on Thursday and Friday, July 19 and 20, 1951. At the session on Friday representatives of several foreign governments are to be present to report on what their countries are doing in matters pertaining to the promotion of the Fine Arts.

The Commission adjourned at 1:00 p.m. to reconvene at 2:30 p.m. and meet all day Tuesday for further consideration of the subject of "Government and Art."

82D CONGRESS
1ST SESSION

H. R. 4498

IN THE HOUSE OF REPRESENTATIVES

JUNE 18, 1951

Mr. POLK introduced the following bill; which was referred to the Committee on Interior and Insular Affairs

A BILL

To permit The Ohio Society of Washington to erect a shelter house in East Potomac Park, in the District of Columbia, and for other purposes.

1 *Be it enacted by the Senate and House of Representa-*
2 *tives of the United States of America in Congress assembled,*
3 That the Secretary of the Interior be, and he is hereby,
4 authorized to grant permission to The Ohio Society of
5 Washington to erect a shelter house at an appropriate
6 place on a part of the public grounds of the United States
7 in East Potomac Park, District of Columbia, as a gift to
8 the people of the United States and as a memorial in our
9 National Capital to Ohio soldiers, sailors, airmen, and
10 marines of all wars; *Provided*, That the exterior design of

1 the shelter house and the plan for treatment of the grounds
2 connected with its site and its adequacy and propriety for
3 the site designated shall be approved by the Commission
4 of Fine Arts; that it shall be erected under the supervision
5 of the Director of the National Park Service; and that the
6 United States shall be put to no expense in or by the erec-
7 tion of this structure: *Provided further*, That the authority
8 conferred pursuant to this Act shall lapse unless (1) the
9 erection of such shelter house is commenced within five
10 years from the date of passage of this Act and (2) prior to
11 its commencement funds are certified available in an amount
12 sufficient, in the judgment of the Secretary of the Interior,
13 to insure completion of the structure.

82^d CONGRESS
1ST Session

H. R. 4498

A BILL

To permit The Ohio Society of Washington to erect a shelter house in East Potomac Park, in the District of Columbia, and for other purposes.

By Mr. POLK

JUNE 18, 1951

Referred to the Committee on Interior and Insular
Affairs

THE COMMISSION OF FINE ARTS

Washington, D.C.

June 5, 1951.

Dear Mr. Reynolds:

At a meeting of the Commission of Fine Arts, held on May 21, 1951, Mr. Persina of your office discussed with the Commission the question of placing a mural painting in the Office of the Comptroller General, General Accounting Office Building, as also one in the Conference Room of that building.

Later in the afternoon, the Commission visited the building with Mr. Persina, and observed the locations proposed for these paintings. The Commission were particularly impressed with locations available for additional mural paintings in the entrance lobbies of the building. A memorandum on the subject was prepared by our painter member, Mr. George Biddle, in which the Commission of Fine Arts heartily concur. A copy thereof is attached hereto.

The Commission would be pleased to discuss the project further with you and your representatives at the next meeting of the Commission of Fine Arts to be held on Monday, June 25, 1951.

Sincerely yours,

Hon. W.E. Reynolds,
Commissioner of Public Buildings,
General Services,
Washington, D.C.

/s/ David E. Finley
Chairman

EXHIBIT B

May 21, 1951.

The members of the Commission of Fine Arts visited the new General Accounting Office building at Fifth and G Streets, N.W. on May 21st, and studied the spaces allotted for mural panels in the Office of the Comptroller General and in the Conference Room. They were impressed by the dignity and importance of the building.

They unanimously recommended that further study be made of the possibility of decorating with ceramic murals the four spaces in the main lobby of the building originally allocated for mural decoration, either in addition to the spaces presently allotted for decorations or in substitution for one or both. Their reasons for such recommendations are:

(1) Due to the importance and size of the building it is felt that decorations in the main lobby, which will be constantly seen by the general public, as well as by the 10,000 employes of the building, offer not only as to location but also as to thematic interpretation a far greater opportunity for outstanding and monumental decorations; and that it would seem a pity to neglect the spaces originally planned with this intention.

(2) The above spaces should be decorated with some non-destructible material which cannot be injured by the huge crowds constantly passing in close proximity. This would seem to call for ceramic or mosaic murals. It is suggested that monochrome or low-keyed ceramic murals, in harmony with the color of the marble facing of the lobby, with some general theme for the four spaces as the four seasons, or the four elements, would offer a beautiful and dignified solution for such decoration. The additional cost would be slight.

(3) There have been few attempts in America to make use of the classic and beautiful medium of ceramics for murals; and it is felt that its use in the indicated spaces in this particular building, along these generally suggested lines, offer a unique opportunity for outstanding decoration.

WASHINGTON, D.C.

Draft of letter

Dear Mr. Reynolds:

July 7, 1931.

The Commission of Fine Arts, at their meeting on June 25, 1931, had a thorough discussion of the question of mural paintings for the General Accounting Office with Mr. C. David Corbin of your office.

At the May meeting of the Commission of Fine Arts, the Commission visited the General Accounting Office, in company with Mr. Corbin, and inspected the sites suggested for a mural painting in the private office of the Comptroller General and one for the Board Room of his office. Also, the Commission observed two splendid locations for mural paintings in the entrance lobbies of the General Accounting Office. The Commission understood that \$3,000 is available at the present time for the two mural paintings in the office of the Comptroller General, but that some time later when construction work is finished an additional \$5,000 might be made available for mural paintings in the lobbies. These should be considered of a decorative nature.

The Commission recommends the following artists for this project:

Anton Refregier, Rochester, New York.
 Ben Shahn, Hightstown, New Jersey.
 Eugene Cummings, New York, New York.
 Henry Thomas Carr, New York, New York.

For the Commission of Fine Arts:

Wm. L. Reynolds, Commissioner,
 Public Buildings Administration,
 General Services,
 Washington, D.C.

Sincerely yours,

David C. Wiley,
 Chairman.

THE AMERICAN FEDERATION OF ARTS

National Headquarters: 1262 New Hampshire Avenue, N.W. Washington, 6 D.C. RA 8178

June 11, 1951.

Dr. David Finley
Chairman
Commission of Fine Arts
The Interior Building
18th and C Streets
Washington, D.C.

My dear David:

I thought you would be interested in the enclosed resolution adopted by the Board of Trustees of The American Federation of Arts, strongly endorsing the position taken by its delegates before the Commission of Fine Arts.

In addition, I thought you would be interested to know that the Board was tremendously interested in the work you are doing, was very pleased about the cordial reception given to the Advisory Panel and wishes to support you in every way possible.

As you know, we represent a large number of institutions from all over the nation, whose Boards constitute some of the important leadership group in each city and community. If there is anything that we can call upon them to do to help bring about a satisfactory solution of this problem of Government and Art, please let us know.

Sincerely yours,

/s/

Lawrence W.C. Smith
President

LMCS/f

Whereas the American Federation of Arts was one of the national art organizations which formed the Committee on Government and Art in 1948, and is now one of the twelve national organizations participating in this Committee;

And whereas the Federation officially approved the Committee's resolution requesting the President of the United States to appoint a commission to consider the federal government's relation to art, to study existing governmental agencies and methods, and to submit recommendations for their improvement;

And whereas the Federation, as the largest overall national art organization, wrote all its chapters and institutional members in July 1950 asking them if they would endorse the resolution and allow their names to be used as endorsing it when it is transmitted to the President; and of the approximately 390 members, replies have to date been received from 243, of which 233 answered in the affirmative;

And whereas the President has authorized the Commission of Fine Arts in Washington to undertake a study of governmental art activities and to make recommendations for their improvement;

And whereas the chairman of the Commission of Fine Arts, David S. Finckey, with the agreement of members of the Commission, has formed an Advisory Panel of Experts to assist the Commission in this study, this panel consisting of representatives of each of the national organizations represented on the Committee on Government and Art, including the Federation;

Be it resolved that the American Federation of Arts,
at its annual meeting on June 1st in Philadelphia approves
the measures so far taken by its delegates to the Committee
on Government and Art and to the Advisory Panel of Experts, and
strongly endorses this essential project for the betterment of
international understanding through governmental cultural
exchanges with other nations.

EXECUTIVE OFFICE OF THE PRESIDENT

BUREAU OF THE SECRET

Washington, D.C.

June 14, 1951.

My dear Mr. Finley:

This will acknowledge Mr. Caemmerer's letter of June 5, 1951, transmitting copies of a report which the Commission of Fine Arts proposes to present to Congressman Klein on H.R. 2893, a bill "To establish the Office of Assistant Secretary of the Interior for Fine Arts, to provide certain tax advantages for civic nonprofit organizations operating in the field of the fine arts, and for other purposes."

You are advised that there is no objection to the presentation of this report and that the bill is not in accord with the program of the President.

Very truly yours,

(signed)

Roger W. Jones
Assistant Director for
Legislative Reference

Honorable David S. Finley
Chairman, Commission of
Fine Arts,
Washington, D.C.

THE COMMISSION OF FINE ARTS
WASHINGTON

June 18, 1931

Dear Mr. Reuben Klein:

I have your letter of May 23d, with its enclosure of a copy of your Bill, H. R. 2893, "to establish the Office of Assistant Secretary of the Interior for Fine Arts, to provide certain tax advantages for civic nonprofit organizations operating in the field of fine arts, and for other purposes," and concerning which you desire comments.

The Commission of Fine Arts considered the Bill at a meeting held on May 21, 1931. It was noted that under Section 103 "all agencies primarily engaged in the presentation, perpetuation, or development of the fine arts in the United States . . . shall . . . be transferred to the Department of the Interior." This would seem to include the Commission of Fine Arts; and the Commission, thereafter, would come to function as an independent establishment of the Government.

The Commission of Fine Arts was established by Congress by Act approved May 17, 1910, (36 Stat., p. 371), to be composed of seven well qualified judges of the fine arts for the expressed purpose of advising Committees of Congress, Senators individually, the President and heads of departments and agencies of the Government, in matters pertaining to the fine arts. The members of the Commission are appointed by the President of the United States and are chosen from the leaders of their respective professions, - architects, landscape architects, sculptors, painters. During the past forty years at least fifty of the leading artists of this country have been members of the Commission, and the Government has had the benefit of their professional advice. They serve without compensation, being reimbursed only for their travel expenses in attending meetings of the Commission.

Since the enactment of the law creating the Commission of Fine Arts in 1910, the duties of the Commission have been considerably enlarged by subsequent Act of Congress. There is, for instance, the law creating the National Battle Monuments Commission, which provides in Section 2 (Public Law 428, 73rd Congress, approved June 29, 1946, as amended):

"That before any design or material for sculpture is accepted by the Commission, the same shall be approved by the National Commission of Fine Arts."

June 14, 1951.

Under an Act of the Congress approved May 16, 1930, (46 Stat., p.366) in what is known as the "Chipstead-Luce Act", the Commission of Fine Arts advises the Commissioners of the District of Columbia with regard to designs for private buildings adjacent to public buildings and parks in areas mentioned in the Act. During the past twenty years there have been somewhat more than 1,400 submissions by the Commissioners of the District of Columbia.

Also, on September 22, 1950, Congress enacted a law known as the "Old Georgetown Act," (Public Law 308, 81st Congress) having in view the preservation of the architectural and historical character of that old and notable colonial town which flourished before the City of Washington was established. Designs for such projects are submitted by the Commissioners of the District of Columbia to the Commission of Fine Arts for advice.

There have also been issued since the year 1910 several Executive Orders, which have added to the duties of this Commission. A copy of them is found on page 96 of the accompanying Fifteenth Report of the Commission of Fine Arts.

The sole function of the Commission of Fine Arts is to give advice to the various offices of the Federal Government who request it or are required by law to obtain approval of the Commission for matters which come within the jurisdiction of the Commission. It is essential, therefore, that the Commission should give their considered, independent judgment, based upon their knowledge as experts in the various fields of the fine arts represented on the Commission. If the Commission should lose its independent status and should become a bureau or subdivision of a Government department, the character of the Commission would be changed from that which it has had during the forty years of its existence. During this period, the Government has had the benefit of professional advice from many of the most distinguished experts in their fields, as shown in the attached report, Senate Document No. 128, 81st Congress, 2nd Session, entitled "Forty years of Achievement Commemorating the Fortieth Anniversary of the Establishment of the National Commission of Fine Arts, 1910-1950."

The value of the Commission as an independent advisory body of experts would be seriously impaired if its present status is altered or its functions absorbed by or subordinated to the direction of a Government department. It is respectfully recommended, therefore, that the Commission of Fine Arts not be transferred to the Department of the Interior, as provided in H.R. 2893.

June 14, 1951.

With regard to your Resolution, H.R. Res. 243, the Commission of Fine Arts considered this also at the meeting held on May 21st. The members had heard through the press of your conference with the President on the subject of the proposed legislation, and were pleased to hear of his interest in it. It is a Resolution wide in scope and is to receive further consideration by the Commission at future meetings. At the present time, by direction of the President, the Commission is conducting an inquiry "on how best to integrate and re-organize the present Governmental art activities both in the regular set-up and in the defense set-up."

For the Commission of Fine Arts:

Sincerely yours,

(signed) David F. Vinley
Chairman

Honorable Arthur G. Klein
House of Representatives
Washington, D.C.

Enclosures

1957

1957

The Committee on the Study of the History of the American Society for the Advancement of Science, established in 1947, has the honor to inform you that the Committee has completed its study of the history of the American Society for the Advancement of Science, and has prepared a report on the subject, which is being published in the form of a book, entitled "The American Society for the Advancement of Science: A History, 1947-1957".

The Committee has also prepared a report on the question of the future of the American Society for the Advancement of Science, which is being published in the form of a book, entitled "The American Society for the Advancement of Science: A History, 1947-1957".

The Committee would like to inform you that the report on the future of the American Society for the Advancement of Science, which is being published in the form of a book, entitled "The American Society for the Advancement of Science: A History, 1947-1957", is the work of the Committee on the Future of the American Society for the Advancement of Science, which was established in 1957. It is understood that you are aware of the fact that the report on the future of the American Society for the Advancement of Science, which is being published in the form of a book, entitled "The American Society for the Advancement of Science: A History, 1947-1957", is the work of the Committee on the Future of the American Society for the Advancement of Science, which was established in 1957.

Very truly yours,

Sincerely yours,

/s/ J. H. ...

Mr. J. H. ...
Chairman
Public Relations
Public Relations
Public Relations
Public Relations

1957

Department of the Army
Office of the Chief of Engineers
Washington, D.C.

File No.
Civil Engineering Division - 100

24 Jan 1961

The Department of the Army
Engineering Division Building
Washington, D.C.

Enclosure

There is being submitted for your consideration the proposed
project for the construction of the new Federal Building at
Washington, D.C. This construction will include
and this building is 7,500,000 cubic feet of space.

The Division of Building has reported to the Chief of Engineers
that the project is being submitted for your consideration and approval
of the project. The project is being submitted for your consideration
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is being submitted for your consideration and approval of the project.

There is about 100,000 sq ft of space which will be about 100,000 sq ft. The main entrance will be on the left side and the entrance will be through the main entrance and the entrance will be to the right of the main entrance.

In view of the urgency of the need for this facility for the Department of Defense, it is desired that this agreement be made as soon as possible for its location and this view for the benefit of the project and for the Department of Defense.

Sincerely yours,

W. J. Woodman
Colonel, Corps of Engineers
Chief Engineer

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WASHINGTON, D. C.

June 25, 1951.

Dear Colonel Robinson:

The members of this office, at their meeting on June 25, 1951, considered the design which you submitted for the construction of the new Federal Institute of Technology building at the new Federal Center, Washington, D. C.

The committee reserves the right.

In reference to the future, various suggestions were mentioned. The members of the committee of this office are a technical authority.

Very truly yours,

Respectfully yours,

and J. E. Fisher,

Chairman

Colonel John A. Robinson, Chief of
District Engineer, Washington District,
First and Second Divisions, D. C.
Washington, D. C.

General Notes

The annual meeting of the Corporation will be held on July 15th, 1914, at the home of Mr. J. H. [Name] at [Address]. The business of the Corporation will be transacted at this time. It is the duty of the stockholders to be present at this meeting and to vote on the matters presented for their consideration.

Very respectfully,
[Name]

[Name]

[Name]

Annual Report of the Board of Directors
1914
[Name]
[Address]
[City, State]

INDIA LEAGUE OF AMERICA

40 EAST 49th STREET

NEW YORK 17, N. Y.

Telephone: PLaza 3-5087-5088

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stine, Maine
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N. Y.

June 21, 1951

Mr. David F. Finley, Chairman
The Commission of Fine Arts
Interior Dept. Bldg.
Washington, D. C.

Dear Mr. Finley:

I would refer you to your letter
of April 30.

On June 15, I was in Washington to
see the sites mentioned by you in your
letter of April 30, for the proposed
Mahatma Gandhi Memorial in Washington.

Mr. H. P. Caemmerer, Secretary of
the Commission of Fine Arts; Mr. Felix
W. deWeldon, sculptor member of the
Commission of Fine Arts; Mr. T. C. Jeffers,
of the National Capital Park and Planning
Commission; and Mr. Merle Sager, of the
National Park Service, were kind enough
to drive me to all the three sites.

The site at Porter St. and Klinge
Road has hardly about one acre of govern-
ment land. Therefore, as intimated in
our previous correspondence, we could
not consider this site.

The site near Fort Totten is so lo-
cated that on one side there is an
elevation of several hundred feet with
apartment houses situated on it. It would
not be suitable to have the Mahatma Gandhi
Memorial overlooked by apartment houses.

This limits us to the site at the
Barnard Hill Park, near the intersection
of Eastern Avenue and Barker Hill Road,
northeast.

HONORARY PRESIDENTS:

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EXECUTIVE COMMITTEE:

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WALTER WHITE

At the meeting of the Executive Committee of the India League, held on June 19, the question of the sites was discussed, and I have been authorized to write to you to the following effect:

The Committee felt that the Barnard Hill Park site is, undoubtedly, far out. And as there are no good public transportation facilities, such as buses or streetcars, it would not be quite convenient for meetings and other functions at the Memorial.

The Committee felt that it would be much more suitable if the Memorial could be located in a more central part of the District of Columbia.

I informed the Committee that, notwithstanding the best intentions of the three departments involved to find a more suitable site, there just wasn't any other site that these three departments could offer.

I also told the Committee that the Barnard Hill Park site stands at an elevation of about 100 feet above the surrounding areas, and that there was nothing in the near vicinity which would overlook the Memorial.

I told the Committee that because of the large area and the elevation, an excellent landscaping job could be done.

I also said that inasmuch as the Barnard Hill Park, covering an approximate area of fifteen acres, is government land, there will be no danger of any commercial or private project being erected on this land.

In short, I convinced the Committee that, barring the fact that the site was a little too far away from the center of the town, it had all other advantages.

As a result, I wish to inform you that the Barnard Hill Park site will be acceptable to us for the Mahatma Gandhi Memorial in Washington, D. C.

However, we wish to add the following:

(a) That not less than half of the area of Barnard Hill Park should be allotted for the Mahatma Gandhi Memorial.

(b) That it is understood that no other building will be erected on the balance of the site.

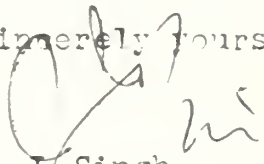
(c) That it is also understood that whatever use is made of the other half of this site, it will be in keeping with the spirit of the Mahatma Gandhi Memorial.

(d) As I personally indicated to the representatives of the three departments who accompanied me to this site, the area which stands highest on the hill is to be designated for the Mahatma Gandhi Memorial.

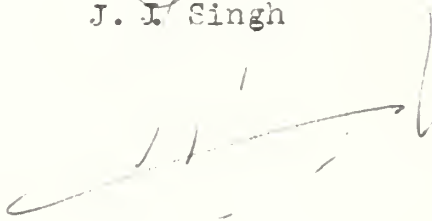
I hope I have made all the points clear. However, if there is any additional information that your Commission would like to have, I shall be most happy to furnish the same.

I also hope that a recommendation for this land will be made to the Joint Committee on the Library at as early a date as possible.

Sincerely yours,


J. J. Singh

JJS:dn



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